

The AUTHOR & JOURNALIST

OCTOBER, 1941

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LETTERS

Mexico City Notes

A. & J.:

Some big American magazines let themselves in for a lot of laughs and much annoyance by printing stuff about how dirt cheap everything is in Mexico. The truth is that if you want to live here like a white man, the peso doesn't go very much farther than does a dime in Denver. Nevertheless, Mexico is still a fair pitch for the writer. Our income has been slashed by the war, but it is still a business (though I have now only one of the seven good and big pay customers I had in England. The one left, though, is a big pay-off, easily the best customer I have.)

A. & J. is indispensable to anybody who writes anything for fun or money. Of the 32 different kinds of prints I serve here, 14 were obtained solely through information in A. & J. . . .

I submitted a novel in a Western Novel competition. Funny about mailing a novel manuscript from here. It is far cheaper than mailing shorts. Novels can go fifth class mail, which costs almost nothing. My horse opera, 183 pages plus sensible packing, only cost 20 centavos (4.5 cents) to ship. An average 5,000-worder runs me at least 50 centavos (11 cents).

DOUGLAS GRAHAME

Apartado 269,
Mexico City, Mexico.

► Douglas Grahame and A. & J. Co-Publisher John Bartlett were cub reporters together on the Vancouver, B. C. *Sun*, before World War I. One day Grahame left for Australia; we heard nothing of him for nearly 20 years, when he bobbed up as an A. & J. subscriber. He is, of course, an Englishman (of the world-wandering variety). In Mexico City, he married and settled down, and is very proud of the five-year-old daughter now attending kindergarten at the American School.

Writers' Round Table

A. & J.:

In response to requests received from men and women writers, locally and nationally, desiring some affiliation with the Writers Round Table, Inc. (already organized on national lines), amendments to the By-Laws were carried at a recent special meeting. These provide for an associate resident and non-resident membership in addition to the regular membership.

A series of symposia on the various creative arts is scheduled for the associate resident and regular membership. These symposia are directed by unit chairmen to cover each of the arts and include music, drama, poetry, the novel, short story, journalism, articles, radio, motion pictures and television. The associate non-resident members will be kept in touch with the units through *News Notes*, the monthly bulletin issued by the club, giving information concerning markets and items of value.

It may interest your readers to know that The Writers'

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Founded, 1916, by Willard E. Hawkins

Published Monthly at
1837 Champa Street, Denver, Colorado

John T. and Margaret A. Bartlett, Editors
and Publishers

David Raffelock, Associate Editor
Student Writer Department, Conducted by
Willard E. Hawkins

Entered as second-class matter, April 21, 1916, at the Post Office at Denver, Colorado, under the act of March 3, 1879. All rights reserved by the Author & Journalist Publishing Co. Printed in the U. S. A.

SUBSCRIPTION RATES: \$2 per year, in advance; Canada and Foreign, \$2.50. Single copies, 20c. Advertising rates furnished on request.

Vol. XXVI

OCTOBER, 1941

No. 10

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Round Table, Inc., has a Manuscript Registration Bureau in the club rooms at the Hollywood Hotel, observing the necessary requirements to establish priority claim. This service is available by mail but should be preceded by correspondence with the club.

The present Board of Directors consists of Lloyd C. Douglas, May Robson, Carrie Jacobs-Bond, Jaime Palmer, Ruth Alexander, Casmo Morgan, William A. Smith, Letha Storrow, Wingate White, Lawrence Grant and myself. I should like to add that our club is a non-profit organization.

We shall be glad to hear from writers throughout the country. Provision is made for non-professionals engaged in any of the creative arts who wish to become associated with a writers' organization.

JOHN BURTON, President.

Hollywood Hotel,
Hollywood, Calif.

► Jaime Palmer is executive chairman of the Writers Round Table.

Old Editor's Dotage?

A. & J.:

Is the estimable Old Editor in his dotage? He certainly slopped over with "Blandishments of Writers." [August A. & J.] Or else I misunderstood him. I hope I did—and if such is the case, please show me the error of my impression.

There's something disturbing in his remark about "young fellows coming along who naively believe there's nothing to selling manuscripts except sending them out with return postage." Branded as a "perfectly ridiculous notion" is an honest and innocent conception I've held in good faith for many years—viz., that stories and articles could be sold on their intrinsic merits.

If all it takes is cocky fan-fare—well, why didn't somebody tell me these things a long time ago?

DAVID H. SMITH

Sioux Falls, S. D.

► Mr. Smith is right in believing that manuscripts can be sold on their intrinsic merits. Every day editors buy articles and stories which come in from new writers without benefit of buildup or ballyhoo. Most famous writers sold their first stories that way.

The Old Editor replies, "I'm no foe of intrinsic merit. It's the most important single factor, of course. My point is—and I reaffirm it—that salesmanship can be and is practiced in selling manuscripts, just as it is in selling almost everything else. There are an abundance of wholesome and proper salesmanship methods. Simple things, such as making manuscripts attractive, of the right length, sent at the right time; effective use of query letters. There are more expensive practices, of course—such as trips to New York for interviews with editors.

"Ordinary writers who are salesmen often succeed. Better writers potentially, who lack salesmanship, a flair for working with the market, often fail. These are facts of the writing life which I think young writers ought to know."

File System for Notes

A. & J.:

One suggestion I'd add to the Crosthwaite plan. [Page 7, September A. & J.] She types her scribbled notes to make a loose-leaf book. My system is to type on 3x5 paper in paragraph units, then file. Manuscript in such units is fluid. Paragraphs can be laid out in proper order with surprising ease. They can be moved from one heading to another where they seem to fit better. . . . I carry an Eversharp pencil and a 3x5 pad at all times, write anywhere that an observation or thought worth saving comes to me.

My 3x5 file for Psychology breaks down into 40 basic habit-factor titles. . . . Another file section is devoted to History. . . . Recently I have added a new section for "The Twelve Basic Themes," as explained, with illustrations, by Mr. Hawkins in A. & J. . . . His analysis of the basic elements of fiction has given me my first real grasp of the subject; the one series is worth to me the price of many years' subscription.

J. C. WELLER,

1084 West River Road,
Elyria, Ohio.

Research Psychology.

► Mr. Weller does more of his writing on trains and in depots than anywhere else, he tells us. Seven other readers enthusiastically reported pad-and-pencil methods.

THE AUTHOR

& JOURNALIST

October, 1941

VIEWPOINT IS EASY!

... By SEWELL PEASLEE WRIGHT

THE salesman parked the Smiths' new car in front of the house, and the Smiths—John, his wife Mary, eighteen-year-old Paul and nine-year-old Agnes—rushed to the front door.

All the Smiths had good eyes. They were standing in a group; their arms around each other. All of them should have seen exactly the same thing: a dark red sedan, with quite a lot of brightwork; a broad, low-slung job in the modern manner.

But they didn't see the same thing at all.

John saw something that cost more than he could afford just then; something else to worry about until the payments were made.

Mary saw a new red car. She'd always wanted a red car; John was so conservative! And she saw a nicer car than their snooty neighbors had, and something to impress the bridge club when she drove up in it.

Paul saw a red streak darting down the concrete. Swell pick-up—in more ways than one! Bigger and better dates. And a little trouble with the old man, who was always so darned fussy about a new car.

Agnes thought "Gee! Ain't it pretty?"

There's the essence of viewpoint: it's just a matter of looking at things, *thinking* about things, as some one particular individual in your story would look at and think about what goes on in your yarn.

You'll notice—I hope!—that I said "... *some one particular individual* in your story would look at and think about what goes on in your yarn." That means that I'm advocating what's technically known as unity of viewpoint; have one viewpoint character, and one only.

In a novel, or even a novelette, you should

have more than one viewpoint character, but until you're pretty sure of your literary ground, you'll be smart to stick to the single viewpoint.

How do you do this? Well, the surest way is to write the story in the first person singular, "I" being the viewpoint character. If you'll do this, you're almost certain not to say, "I sat there staring into the dying embers, wondering if the game was worth the candle. John got up, stretched luxuriously, and said goodnight. He went upstairs, but he didn't go to sleep. He sat by the window and read until the wee small hours."

"I" couldn't know what John did, since "I" remains in the room, staring at the fire. But if "I" is Mary, then the author may forget that Mary is the viewpoint character, and follow John upstairs—particularly if what Mary is doing is not significant, and what John is doing *is* important to the story.

●
Your natural question now is, "If that's so, then how do we show what John does, which you have just said is important?"

Well, in the example we're using, Mary gets up, starts pacing the room. She glances out the window, into the darkness. Perhaps she can see the window of John's room, and the silhouette of John sitting there, reading. Perhaps she sees only the rectangle of light on the lawn, and John's shadow. It is just a simple chore to run through the first draft, after it's completed, and change "I" to "Mary," "my" to "her," and so forth.

This is the long way, the involved way, to make sure of sound viewpoint. The more direct way is to decide who is to be the view-

point character, *visualize that character*, and then *see yourself*, as the author, merge your identity with that of the selected character. Wrap that character's skin around yourself. Hook up your brain with that character's brain; your nervous system, your heart, your eyes, your ears, all should be connected with his.

The idea is this: if we stick a pin into the viewpoint character, the author should yell "Ouch!"

Now we come to another very important matter: the selection of the viewpoint character.

The simplest example which occurs to me is presented by the typical mystery story. We have a crime, and a solver of the mystery involved. Let's say he's a detective. Now, if we make the detective the viewpoint character, there comes a time when he puts two and two together and makes four. If we have the detective as the viewpoint character, then the author, and the reader, know what's going on in the detective's mind. They know the answer as soon as the detective does . . . and that ruins the big accusation scene completely, because it doesn't come as a surprise, as it should.

That's why detective stories are almost invariably told from the viewpoint of a stooge. Sherlock Holmes had his Dr. Watson, and if you'll reflect a moment you'll see that almost without exception, fictional detectives both before and since the Baker Street masterpieces have all been thoughtful enough to provide themselves with similar recorders of their exploits.

Other types of stories are not quite so easily disposed of, I'm afraid. You're going to do a love story; should the boy or the girl be the viewpoint character?

All other things being equal, you'll elect the girl, because there are more women's magazines than general and men's magazines, and women readers, by and large, find it easier to identify themselves with feminine viewpoint characters. But in a good many stories we have to consider other factors.

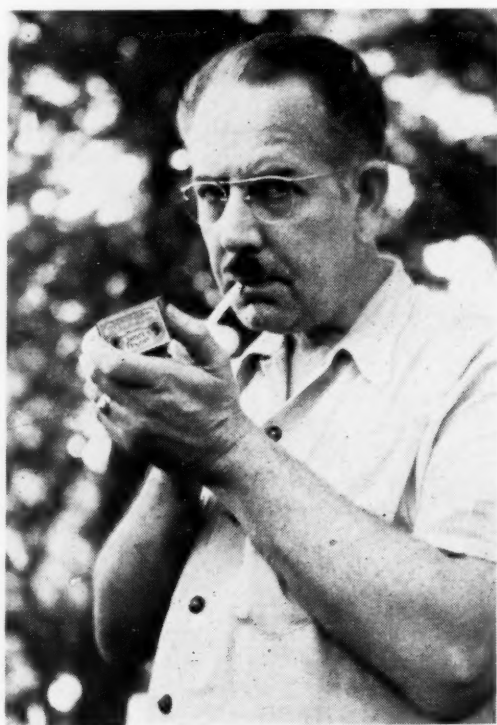
For example, if there's some reason why the boy and the girl can't get together, and the girl's solution to the problem is to be delivered to the reader as a dramatic surprise, then obviously we can't use the girl's viewpoint. If, on the other hand, the reason why the boy and the girl don't clinch right away is a condition in the girl's mind, then we'll probably elect her

as the viewpoint character, so that we can see the progressive changes as they are brought about. Such a story is usually a story of conflicts within, and therefore we must be within, too, in order to appreciate what goes on.

In pulp stories, the protagonist is almost always the viewpoint character. In the typical pulp there's not much thinking nor reaction recorded, and viewpoint, as such, plays a relatively unimportant part. At the other end of the fictional spectrum is the stream-of-consciousness story which stems almost wholly from those elements which viewpoint creates.

In brief, then, select for the viewpoint character the character who is most concerned by and most involved in the action of the story, yet who will not "trip" the story, nor spoil a good smashing finale, by permitting the reader to see too soon the elements which make that solution possible.

DON'T . . . and I think this is very important! . . . make the mistake of playing too safe, and using for the viewpoint character someone not really involved in the story; a side-liner, a spear-bearer, doesn't have those vital, interesting reactions and prejudices which endow the viewpoint character with so many unique possibilities.



SEWELL PEASLEE WRIGHT

An old favorite of A. & J. readers this month discusses Viewpoint.

Unique possibilities? Yes, indeed! Let's flash back to the Smiths' new car. If you were to ride by as the car stands there at the curb, you would see just another automobile, if you noticed it at all. You might note that it was red, and apparently new. There's a chance you might recognize the make. Your reaction would be almost nil; your interest exceedingly casual.

Now contrast this with John's reaction. See how much we know about him from his thoughts about the car. Quite a bit, eh? We even have a certain emotional response, don't we? We know just how he feels; perhaps we've felt that way ourselves. I think we like John a little; sympathize with him a little.

Personally, I don't care so much for the Mary revealed by her reactions . . . but I do have a quite definite feeling about her. The same goes for Paul; I'm not entirely sold on him from some of his reactions, but I can readily shrug them off by thinking he's very young; he'll learn. And I smile with her as I sense little Agnes' awe and admiration and hear her delighted "Gee! Ain't it pretty?"

Without viewpoint, the car is simply a car . . . as we viewed it as we sped by. *With* viewpoint, it is a vital thing, *the significance of which changes radically with the viewpoint character.*

Viewpoint is one of our greatest aids in characterization. A beautiful girl comes into a room in which there are four men.

One murmurs "M-m-m! Ain't that something!" and wonders if she'd care to take a little ride, later on in the evening.

One looks away, quickly. That golden hair . . . those deep blue eyes . . . so like Sylvia's. And Sylvia would have been about this girl's age, if she'd lived. . .

One smiles, and watches the girl as she walks across the room. She's like a thistledown adrift above the grasses; a leafy spray fluttering in a summer breeze; a slim shaft of golden sunlight shot through the dusk beneath the dark boughs of a great virgin forest.

One feels a little catch at his throat, and a sudden beating of his heart. He's glad he's waited! He knew that some day . . . some day . . . he would find her.

One's a roue, one's a lonely father, one's a poet, and one's a clean young lover. The one we select as the viewpoint character is, of course, the one who reveals himself to us.

Remember that the reader is likely to think of things as the viewpoint character thinks of

them; his prejudices usually should be the prejudices you, as the author, wish the reader to have. The exception to this is the obviously villainous viewpoint character, of whose motives we disapprove, and whose actions and reactions are obnoxious to us.

Since people in real life do not like to associate with obnoxious persons, and since readers are intimately associated with viewpoint characters in the stories they read, it is not wise to make a practice of using the antagonist as the viewpoint character . . . except in the typical short short, where it works out well because it often speeds up plot development and eliminates final explanations. If you'll check the matter, you'll see that a surprisingly large number of short shorts have the "heavy" of the piece as the viewpoint character . . . and that this is true of very few normal length stories.

Throughout this article I have assumed that in the writing of a short story we have only ONE viewpoint character. I realize that this is not always the case; I have written a few multiple-viewpoint stories myself.

But I cannot emphasize too strongly that for the beginner, for any except the experienced writer, ONE viewpoint character is enough in a short story. By all means master the relatively simple trick of handling ONE viewpoint character before you start playing around with several!

(A. & J. has arranged with Mr. Wright for more of his popular articles on fiction-writing technique. Watch for them!)

□ □ □

WRITERS

By STANTON A. COBLENTZ

We scatterers of the puffball's seed, who blow
Our silken vessels down the winds of print—
We launch our craft, but rarely catch a hint
Of where the winged and glimmering
squadrons go.

Perhaps in deserts that we cannot know
They drift to earth and perish; or by dint
Of favoring suns a rose or lilac tint
Begems some cranny, or an oak may grow.

And never can we guess what hungering kin,
Lost in the wilderness, may pause to pluck
Fruit of the seed we loosed upon the gale,
And, with refreshed strength, press on to win
Fair new horizons, conquering mist and muck;
And bless the unseen sower's song or tale.

CREATING THE WRITING MOOD

... By DUDLEY BROOKS



Dudley Brooks

MANY devices have been proposed as a means of reawakening enthusiasm when the urge to write is at low ebb.

Back in 1924, I began using what I called the Story Starter, to teach beginners in fiction writing. The Starter was a short passage designed to fire the enthusiasm and stimulate the imagination of the novice. I would compose 10 to 20 of these, as varied as I could make them, and ask the student to select one as the opening passage of a story, then go on from there for 1000 words with as much straightforward action as he could. These passages, which I still use and still call Starters, were narrative hooks in a sort of double sense, hooking both the reader and the writer.

By chance I discovered (while composing Starters as a professional chore when I was tired and bored) that the mere composition of a few of them would stimulate the imagination very considerably. This article chiefly concerns their use for this purpose.

Take at random any common object, such as a handkerchief. Imagine finding it or losing it (or having someone else find or lose it) somewhere. Then particularize a little, quite ploddingly, without any fine frenzy. In the case of a handkerchief, we may vary its nature (size, color, and material); or its condition (new, freshly-laundered, stained with dirt, or with blood, perfumed, torn, even mended). Or, passing by all that, we may consider the place where it was lost or found, or assuming it was dropped, in a place unspecified, who dropped it.

Who might have dropped this handkerchief? I, myself. A friend or acquaintance. An unfriend or opponent or enemy. A stranger. Even no person—a natural force, such as wind or water or gravitation. It is desirable to buttress

oneself with this preliminary exploration in order to feel that there is plenty of opening for invention if the first trial comes to nothing. And it is in fact the actual beginning of the inventive action.

Now, write a short passage based on one or more of those possibilities, inventing the details on the spur of the moment, with the main intent of creating a provocative statement.

1.—I dropped it:

I was increasingly disturbed as I considered the meaning of that scarcely rumbled bit of cambric. Could I have been so drunk as not even to know where I had gone? For I was sure I had never cut through between these garages before in my life, and equally positive that this handkerchief, hand-embroidered by Josephine for my birthday yesterday, could not have been taken by anybody else.

2.—It was dropped by a friend:

"Oh, Charles!"

"Yeah?"

"What's your red handkerchief doing on the floor of the spare bedroom?"

So. She had found it without any maneuvering on his part. Much better that way.

"Oh, that's where I dropped it. Been looking high and low. Why, I suppose it was when I was seeing if all the windows were shut before the storm."

That would account for any tracking of mud, and the handkerchief was indubitably his. It was Bill's idea to drop it as a signal and a camouflage, but it was still touch and go whether Mabel would be taken in.

That will give you an idea of what a Starter is.

If the above approaches do not result in that subtle, soft explosion which we call enthusiasm for fiction writing, there is yet another lever to pull. List a few market types, such as weird, adventure, mystery, confession. Use the type as the emotional center for the miniature composition.

A sample of the mystery Starter:

He let them speculate, keeping his own face respectfully blank. What could have been the purpose of stabbing the naked man with one lethal thrust, then puncturing the handkerchief with all those holes before using it to wipe the stiletto? The solution was so obvious. But let them stew. It would become his case in the end. And the question still remained: Whose body was it?

If one type does not serve to wake you up, simply try another. The Starters need not be models of dramatic incisiveness. They are not ends but means to the end—a warming up to

Mr. Brooks is Assistant Professor of English at the University of Wisconsin Extension Center in Milwaukee. He has specialized for many years in short story courses.

the main literary job in hand, one which has momentarily gone stale or cold.

However, from time to time a danger emerges when the Starter proves all too successful and threatens to suck into itself all the energy it has aroused. One ought not to permit this, because it opens the door to endless evasion and self-excusing from hard work. When the lines of a whole story emerge from the Starter, the following narrative pattern shorthand should be used.

This shorthand consists in the composition of three passages, the Starter, a Minor Peg for main complication, a Major Peg for the climax. From these, duly filed in any way you please, the whole story can be developed later. Each of these is like a Starter, is in fact a Starter for its own portion of the tale. Following is an example. See how it pegs down a story by composing three salient passages. It is conceived as weird.

Starter or Narrative Hook:

No, there was, as he had suspected, nothing. The dusty boards, the dingy, frosted windows, the sifted pile of dirty snow by the crack in the wall. Nothing but an inexplicable trace of fragrance, exotic, seductive, . . . A handkerchief on the floor! He picked it up, incredulous that it was there where it had not been a moment before, and that it was whiter than the snow. A quick tingling went over his skin, an intoxication of adventure as in the presence of unexpected peril which it was a dark joy to meet. The project which a moment before had seemed too dangerous and too dastardly grew and grew until it filled his consciousness with its powerful, insidious fascination.

Minor Peg, perhaps one-third of the way through the story:

No one had seen him. He need take no care about his footprints, for it was snowing steadily. The moral shock to his sensibilities, which had been simultaneous with the impact of the blow, left him numb emotionally, but by so much the more mentally alert. He wiped the handle of the blade with the handkerchief, dabbed a corner of it in the dead man's blood, lifted the inert bulk and sprawled it upon the rumpled fabric where he had dropped it in the scuffled snow. With long, easy strides, no backward look, he went away into the long shadows of the dusk.

Major Peg, near the end:

They were already hammering at the door, and shouting violent epithets as the house shook under their attacks. He crept slyly to the side room where he could spy upon them. It was but a dream, but a little more vivid than those other strenuous, panting nightmares from which he had awakened on other nights, a quivering jelly of fear. They had nothing on him, whose whole fierce connection with the case was a secret, sordid accident. Nothing could attach him to that place or that deed. Then he saw the crumpled white paper sticking out of the cop's hairy fist, the paper he had hidden, which he supposed to be still hidden, against justice, against honor, against his conscience. In the porch light it looked strangely like a handkerchief, rumpled and

stained with brownish blotches. And with a chilling shock he knew the truth . . .

This device of pegging from a Starter will enable you to bypass the temptation to use this priming device as a diversion instead of a stimulus to the main current task.

Is the general technique clear? Think of any simple, common incident or circumstance, the commoner the better because it is susceptible of more interpretations: Someone looks out a window, descends a staircase, mislays a book, finds a piece of paper, destroys an article of clothing, breaks an office or household utensil—from which incident an important (but not thought-out) chain of events is conceived to ensue. The beginning of the chain is written as a Starter or narrative hook as a means of waking the imagination.

LONDON ARTICLE SALES

By ERNIE HOBERECHT, Oklahoma

If you ever have considered submitting material to British publications, go right ahead. Don't let a little war stand between you and regular checks. With skillful working over, some of your articles produced for domestic consumption will fit the needs of editors across the waters. I'll tell you how I turn the trick.

Out in western Oklahoma there is a community that annually stages a rattlesnake hunt. Sportsmen from all over the state gather to take part in the bring-em-back-alive game. One day each year, about 100 men take to the Gypsum hills and return in the evening with 75 or 80 live rattlesnakes.

Naturally this event has received its due coverage in the local press. But I saw further possibilities; so I made one of the snake-gathering trips, took pictures, made notes. Result was I sold articles to two metropolitan newspapers and to *Wide World*, a magazine published in London. *Wide World* gave the article prominent play and asked to see more of my work.

Another foreign sale also was a double duty affair—an account of hunting coyotes from an airplane.

For publication in the magazine section of a metropolitan newspaper, I stressed the new landing gear developed by the mechanic for his home-made airplane. For the London magazine I gave an account of the strange sport, treating it as an unique pastime and thrilling activity for fliers. Both articles were accompanied by photographs I took. One set of pictures was built around the trick landing equipment; the other set around the gunner, plane and dead coyotes.

One nice thing about foreign sales now is that current checks are being drawn on banks in this country. Before the war, all checks were in pounds and on London banks. Collections took considerable time. Now a check clears in a few days.

Be sure to retain carbon copies of all manuscripts submitted to English publishers, for once in a while a submarine will sink a mail ship and your article may be lost.

If you want to play safe and keep from worrying, send your stuff air mail. It's a slightly expensive method, but, I've found, the one safe way.

While the war has caused some magazines in England to fade, the majority are still going.

LECTURES FOR PAY

... By H. R. SIMPSON

In two articles, of which the second will appear in our November issue, H. R. Simpson, A. & J. Staff Writer, considers lectures from the writer's standpoint.

"I HAVE addressed over 8,000 audiences in my lecturing years," Strickland Gillilan told me recently. "My first formal affair was a recitation of 'Off agin, on agin, gone agin, Finnigin,' 43 years ago, one year after its 'authoring' in the same town—Richmond, Ind., at a Sons of the Revolution banquet, with Meredith Nicholson, afterward voluminous author of novels, etc., as fellow sufferer of the agonies of unaccustomed speech.

"Up to now I have averaged somewhere near 200 addresses of various sorts per year, all professional but under varying auspices. Average length of address now is 40 minutes. When formal 'lectures' were more the vogue, I ran from one hour to one hour, 40 minutes. Human endurance isn't what it was!

"I advertise five or six subjects—all facetious, such as 'Sunshine and Awkwardness,' 'A Sample Case of Humor,' 'Laugh It Off,' 'North of the Ears,' 'A Confidential Confab,' 'The Lowdown on the Washington High-Ups,' 'Just Among Ourselves,' etc."

I didn't ask Gillilan what his annual gross averages. I know it to be considerable; last May in Denver he delivered a \$475 lecture. Even so, other authors have received more for individual lectures—but there are few in American literary history who have lectured so extensively for so long.

Gillilan writes verse. Like many poets, he can recite his poetry well. Professional lectures may have considerable appeal to other kinds of writers, but to none more than the practical-minded poet.

Put in books, or submitted to magazines, a poet's work has limited cash value. Royalty checks are small; the magazine market is limited. However, if the verse has popular qualities, or considerable critical appeal, the lecture field is wide open. Verse, anyway, doesn't qualify as an exclusive occupation. It is done best in combination with other work.

So, the poet becomes a self-sustaining, even prosperous, member of the community—by lecturing. Another route to economic self-sufficiency is teaching—itself a matter of lectures.

The implication of the foregoing is that well-known poets, newspaper correspondents, writers in general, lecture principally for one reason—the financial return. When a book flops, or a writer's market suddenly is washed out—such things happen in this exciting trade of literature—one time-honored resort is the lecture platform.

Writers often lecture for other reasons than cash payment, of course. They may lecture to help along a cause in which they are deeply interested. They may speak as a favor to a good friend—or for reasons of literary politics. In such cases, there is no cash consideration, but yet there is pay of a sort.

There is compensation, too, when a writer giving a free lecture so builds himself with the right people that he later obtains an important, lucrative appointment. This has occurred!

How about lecturing, free, to increase the sales of one's books? Fledgling writers often neglect their regular work to do this. A valuable by-product of lecturing is, certainly, increased book sales. But ordinarily—there are exceptions—lecturing free to sell books is a disillusioning experience. The extra books sold just don't compensate for the time, nervous energy, and expense.

Lecturing free, a writer can enhance his personal reputation. But he probably won't



"It's all right, dear—he's going to collaborate with me on a detective yarn!"

find it any easier to sell his next short story. What friends in the old home state think of him means next to nothing to the hardboiled editor in New York.

So, if you lecture free, don't do so in hope of indefinite benefits which will probably, or certainly, never come!

Does lecturing help an author to write better? I've never heard a literary lecturer say so! Much lecturing may help an author to *write better lectures*. It is doubtful if lecturing benefits an author's writing other than indirectly—through giving him a vacation from his desk. And results there may even be the other way.

"I'm no good for 10 days before going on a lecture tour," a famous author told me once, "and when I get back, it takes me at least another 10 days to get in shape to write again. I lecture for just one reason—I have a big family, and I need the cash."

Fortunately, literary lectures command, in hardboiled phrase, real money.

Common prices—we are now talking of writers with good-sized reputations—are \$25 to \$250. Up to \$50, the fee is often plus expenses; \$50 may include expenses under 50 miles of travel.

There are agents in this field, of course. Clark H. Getts, Inc., New York, recently quoted A. & J. on some of the famous writers on their current list.

Jan Struther	\$ 400
Christopher Morley.....	\$ 750
Alice Tisdale Hobart.....	\$1000
Hudson Strode, connecting engagements.....	\$400, \$250
Eleanor Early, connecting engagements.....	\$400, \$250
Burton Rascoe	\$ 400
Sterling North	\$ 350

William B. Feakins, Inc., gave A. & J. these quotations:

Alfred Noyes	\$250-\$350
Sherwood Eddy	\$125-\$150
Wm. Henry Chamberlin.....	\$150-\$200
Upton Close	\$150-\$200
Lewis Browne	\$150-\$200

We do not know the commissions charged by these agents, but understand that in the general field 10% to 15% is typical.

Trade magazine of the lecture industry is *Program*, 2 West 45th St., New York City. Study of an issue or two (single copy price, 25 cents) will repay any writer contemplating a venture in the lecture field. There comes a feeling, as one turns the pages, of what constitutes a salable lecture; of the skill with which lecture bureaus create appealing titles; of the many kinds of lectures, and the "big

business" of some of the bureaus, advertising 100 or more celebrities of varying stature.

War, politics, travel, always are heavily represented. So is the field in which we are here interested—literature. The literary lecture becomes, in skillful adjustment to the times, a war, political, or sociological address. Hudson Strode, for example, is now speaking on such subjects as "Model for a New World," "Finland Points the Future," "South by Thunderbird," "An Aerial Tour of South America." Strode has written various non-fiction books, including "South by Thunderbird" and "Finland Forever."

A popular topic is important in lecturing. Look at these titles of Sterling North, director of the *Chicago Daily News*, Book Page, a poet and novelist:

"TRENDS IN MODERN LITERATURE"
 "THE COMICS AND THEIR CURE"
 "WHAT MAKES A BEST SELLER"

These are current titles of Burton Rascoe, a lecture-platform veteran:

"WRITERS I HAVE KNOWN"
 "HOW WRITERS WRITE"
 "WHEN CLASSICS ARE FUN TO READ"
 "THE WAR IN LITERATURE"
 "THE BEST UNIVERSITY—THE PUBLIC LIBRARY"

Any writer who turns to lecturing in a professional way should have a group of titles. They give the interested prospect a choice. They invite return engagements, or a series of lectures.

(In the November issue, Mr. Simpson will discuss practical methods open to the writer who wishes to build income for himself by lectures.)

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BOOKS RECEIVED

HOW TO WRITE CORRECTLY, By Archibald Currie Jordan. Reynal & Hitchcock, Inc. 206 pp. \$1.50.

In this well-arranged handbook, a Duke University authority explains correct grammar, correct form, and correct punctuation. Put on every writer's desk, this book would prevent many an editor's headache. Slovenly manuscripts are sometimes bought but always with reluctance. The writer who learns to deliver clean copy is smart; vastly improves his prospects.

LIVING HIGH, by June Burn. Duell, Sloan and Pearce. 292 pp. \$2.50.

Even the hard spots in life are thrilling—if one has a courageous, gay spirit. Literary-minded June and Farrar Burn married and decided to lead exciting and unconventional lives. This book is the record to date—of homesteading on a Puget Sound island, teaching an Eskimo school in the Arctic, writing a newspaper column, hitch-hiking across America, publishing a magazine—and rearing two sons.

Hard up in New York recently, plans having cracked up as June and Farrar's have a way of doing, June talked a publishing house into an advance—and this "unconventional autobiography" is the entertaining result. Reading between the lines, writers most of all will appreciate this book.

GAGS—A SYMPOSIUM

... On Our Panel—A Popular Cartoonist, Two Successful Gag-Writers

FUNNY BUSINESS

By ROBERT GLUECKSTEIN, Wisconsin

GAG-WRITING has become an increasingly popular and lucrative occupation or sideline for many a writer. Upper-crust cartoonists, whose humorous gag-cartoons appear regularly in the slick-biggies, in the majority of cases use the work of gag-writers to complement their own humorous idea output.

Requirements are a good imagination and a broad sense of what is funny—funny not alone to *you* but to a majority of The People. To test your ability to choose from your own ideas those which are truly funny to others as well as to yourself, show your ideas to various friends to get their reactions; or, better still, study diligently the cartoons in a number of recent issues of *SEPost*, *Collier's*, *American*, *New Yorker*, et al. Study them until you've steeped yourself in their humorous selections. The humor contained in the above publications is not merely representative, but tops. *SEPost* alone considers and selects its ideas from 6000 to 8000 which are submitted each week, which is proof sufficient of them being top humor.

Having studied the cartoons, pick yourself some particular subject and give your imagination free rein. For instance, take women drivers (a sore subject, at best). Women drivers do any number of foolish things. Here's how Chon Day treated the subject in a recent issue of *SEPost*. Two women drivers have just stepped from their respective automobiles which they have smashed together headon. Both are somewhat ruffled as a result of the accident. The gag: "Your slip's showing!"

See how a particular subject can be worked into a funny situation, and with the addition of a silly gag, made into a good humorous cartoon idea? This method is, perhaps, the most generally used. It is not, however, always the simplest. On occasion the mind refuses to create funny situations and the necessary accompanying silly gags. Then it is necessary to use the "backward" method, working from the gagline back to a funny situation which will fit it.

Take the gag, "Where's the fire?" One humorous situation which has been fitted to this old saw: Cop is angrily demanding of motorist "Where's the fire?" while behind him his motorcycle is aflame. Every week you'll see old gags like this with new and genuinely humorous twists to them depicted in the current publications.

LET'S GO HUNTING

By LIBBY WORTH, California

THE good gag-writer must be a good hunter. Easiest place to begin is right at home. A classified telephone directory makes an excellent hunting ground, not only for telephone numbers, but for cartoon ideas.

For example: "Keys Made to Order." Made to order . . . suppose a person should order a key to fit someone else's lock? Well, a magazine published a cartoon with that idea. A burglar, as a customer, was saying to a locksmith, "I want a key made for the First National Bank."

The radio section sets us thinking. Radios are taking the place of pianos and other instruments. Mentally we list places where music is used. . . . Wouldn't it be comical to have an organ grinder using a radio instead of his customary hand organ? It would, indeed, and a cartoon depicting that idea was published.

A similar gag idea was based on vacuum cleaners. The train of thought might have been, "They replace brooms . . . where are brooms used? . . . Ah!" The cartoonist showed a pretty young witch riding through the sky on a vacuum cleaner while two old-fashioned witches rode brooms. One broom passenger commented, "I don't know what the younger generation is coming to!"

City streets are good hunting grounds for gags. You pass a lunch counter and hear a waitress shout a customer's order. Imagine a servant in a swanky home using that method to speak to the cook! Someone did imagine it, because a cartoon picturing that situation was published with the caption, "Beef and! Easy on the spuds!"

A window displays greeting cards. You read, "Wedding Anniversary Cards" and remember that you have several to buy during the next few weeks; several wives who would like to be remembered. Several wives. Hmm, sounds like a harem. Well, how about a sultan buying a card for each of his wives? Good idea! That, too, has been published.

Enter a department store and, as you stroll down the aisles, notice the merchandise displayed. Zippers! You smile and visualize an Indian tepee with the entrance flap closed with a zipper! Kitchen gadgets and appliances! What ridiculous situations and actions can be conjured up for some of these new inventions!

Cook books contain ingredients for gags. A magazine published a picture of a man and his wife walking on the ceiling of their living room. Gag: "Do you suppose it could have been that upside-down cake?"

Dog-lovers who make fools of their pets furnish many an idea. One day while visiting a friend I said something about his dog and he cautioned me—seriously—"Sh! He u-n-d-e-r-s-t-a-n-d-s-!" On my way home I jotted the incident down. While the gag was in the mail, I saw a printed cartoon with that same idea—only better. It showed a woman looking up from her newspaper and watching a fly buzz around her. She asked her husband to bring her the "f-l-y s-w-a-t-t-e-r!"

Gags are all around you. It's fun to hunt for them. Polish up your magnifying glass and get in the game!

HOW I SELL MY GAGS

By **RICHIE WADDELL, Texas**

"I MADE the *Post*" is the goal of many writers. It was mine, and I attained it—with gags.

Of course, I got no glory. Cartoons appear under the name of the artist who does the drawing. Gag-writing is not a game for those who love to see their names in print, but I write for two reasons. I love to write—and I like to eat. This gag in the *Post* paid the artist \$40; my share was \$10. Not bad for 34 words, which was all it took to write the gag for the artist.

Two of my gags turned up lately in *This Week*, for which the artist paid me \$12.50 each. In this undercover or incognito style my gags have appeared in magazines like *Liberty*, *Successful Farming*, *Squads Riot*, *Cap'n Wag*,



WORKING UP GAGS

This cartoonist is Marvin Townsend, Kansas City, Mo., a frequent A. & J. contributor.

Army Laffs, and in many daily newspapers sold by artists who syndicate their work and who take my ideas.

I sell to the artists, who pay me 25% to 30% only after the drawing is sold. At this time, I have over 500 gags held by artists, who have made "roughs" and have them making the rounds of the art editors. I originally contacted these artists by writing them in care of publications where their work appeared. I number each gag and keep a duplicate of each, marking the name of the artist submitted to on the back of each slip. If the artist accepts one, I take out the duplicate and put it in a "hold" file until it is either eventually sold or discarded.

I send my gags around to three or four artists. If they are not picked up then, I destroy them. Each artist has his own ideas of what is funny, and what is turned down by one, is often grabbed by another. Certain likes and dislikes of the artists enter into this matter. Some artists prefer their gags submitted on 3x5 index cards, one gag to a card. One artist I know will not accept any other form. Most artists will accept a "good gag" regardless.

I use a 13-pound paper and submit from 12 to 15 gags to an artist at a time. This light weight paper helps keep postage down. However, I believe new writers would be wise to use index cards for submission. They are the accepted form. You can't go wrong using them.

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BOOK MARKET NUMBER

The November issue of *The Author & Journalist* will present a complete market list of book publishers, revised on the basis of a survey now in progress.

Individual listings cover such important facts as number of titles published, kinds of book manuscripts wanted, payment policies, editorial personnel, etc. This annual A. & J. compilation is authoritative, standard.

GOLD MINER'S LINGO

Compiled by ROBERTA CHILDERS, Nevada

- Bruno paddle, muck stick, No. 2 scoop*—Shovel.
Cans—Ore cars.
Chloride of assessments—Worthless ore.
Crosscut—Tunnel cuts across vein.
Diggers—Work clothes.
Doneys, donickers—Boulders.
Double jack—Long handle hammer for two-man drilling.
Drift—Tunnel following vein.
Dry—Change room.
Farmer—Inexperienced miner.
Foot wall—Bottom part of stope wall.
Gaffer, Jigger Boss—Boss of men on level.
Gloryhole—Large surface pits made in using ground to fill underground stopes.
Gob—Waste pile used to refill stope to avoid caving after ore is removed.
Graveyard—12 to 7 A. M. shift.
Grizzly—Two narrow rails ore is dumped through to remove boulders.
Hanging wall—Top wall of stope.
Have a hot one—Cigarette.
Highgrade (Noun)—Rich ore.
Highgrade (Verb)—To steal rich ore.
Jackhammer—Lever drilling machine.
Jim Crow—Rail bender.
Lamp—Carbide light.
Level—Equivalent of stories in buildings. Not spaced evenly always.
Low grade ore—Ore that may or may not be worth milling. Carries values.
Miner—Handles machines, drills, breaks muck.
Muck—Ore just broken.
Mucker—"The guy who catches up loose ground with a number two scoop," the shoveler.
Muck sheet—Flat pieces of tin the ore is blasted onto for easier shoveling.
Picture rock—Highgrade carrying freely seen yellow gold in streaks. Often polished and used as jewelry settings.
Pie Can—Lunch box.
Pocket—Ore chute going to shaft.
Primer—Fuse with cap on end.
Raise—Sort of shaft up from level. Does not connect with another level.
Rock on the Chest—Miner's consumption; silicosis.
She—Mines are always denoted female. "She's getting sweeter," "She's pretty tough ground," etc.
Shifter—Head of each shift of men. Over jigger boss.
Skip—Cage, bucket, or combination cage and bucket running up and down shaft to transport men or ore.
Shipping ore—Ore that will clear milling charges and pay profit.
Skip tender—Man who loads skip underground.
Single jack—Four-pound hammer for hand drilling.
Stope—Place where ground is taken out in upward direction.
Soup—Dynamite.
Super—Superintendent of mine.
Sweetened—Highgrade put in lower grade ore to bring up value.
Swing—3 to 11 P. M. shift.
Take five—Rest.
Top man—Man who unloads skip, etc., on top of ground.
Turn sheet—Greased sheet of iron onto which cars are run off rails to be turned around.
Vein—Mineralized section of ground.
Wiggletail—Stoping drilling machine.
Winze—Shaft between levels.

Q. and A. Department

Several famous writers live in my city. Is it proper for me to approach them for advice? The friendly help of a successful writer would benefit me a good deal.—W. I. V., Ohio.

► My answer: It all depends. Visits of this sort can be presumptuous, or, where there is a social or business connection (sometimes without), thoroughly proper. With sympathy for the professional writer, who usually receives far too many such calls, perhaps we should say that he seldom finds listening to the ambitions, or examining the work, of a beginning writer a thrilling experience; moreover, his time is valuable and limited. What would a medical specialist ask for the same amount of time? Remember too, there are professional writing instructors and critics, experienced and competent, whose business it is to provide the counsel, for compensation, that the novice seeks free.

The professional guide will usually provide vastly more real assistance. Any theory that a famous writer possesses some easy method or formula which the beginner can absorb in one or even several conversations, assuring success, is, of course, fallacious.

Most famous authors have their tender side. Literary history records hundreds of men and women who have generously, without any reward but thanks

and personal satisfaction, helped young writers with encouragement and advice.

Suggestions: Before you call, make an appointment. Arrive with specific questions clearly in mind. Don't press the writer to read and criticize your manuscripts. Make your call brief.

Photographs which I took on a trip to M——— did not turn out well. Several uncopyrighted photo postcards I bought would illustrate my article well. Should I use them?—E. B. W., Iowa.

► The Question Man sees no objection.

□ □ □ □

PENN IN BANKRUPTCY

Filing a voluntary petition in bankruptcy, Penn Publishing Co., Philadelphia, was adjudicated a bankrupt August 19. A creditors meeting, to examine the bankrupt's affairs and elect a trustee, was called for Sept. 16. Schedules filed show assets of \$206,186.28, liabilities of \$167,933.51. This is an unusual condition; however, \$126,000 of assets are "stock in trade" which may bring comparatively little when sold by the Trustee.

Copyrights and other rights in Penn's books pass to the Trustee, who may sell these rights—subject, of course, to the royalty rights or other rights of the authors. Writers entitled to accrued royalties or other manuscript payments should file claims in the bankruptcy proceedings.

THE STUDENT WRITER

CONDUCTED BY WILLARD E. HAWKINS

XXXIV—THE TWELVE BASIC THEMES (Continued)

8.—FORGIVENESS

LOVE CONDONES ALL.

Broadly, this theme underlies any story in which a transgressor is forgiven. The majority of illustrations are found in love dramas. Ties of affection are sundered when one of the characters discovers some real or fancied fault in the other; but the power of love causes the aggrieved one to forgive, and the spurned one is restored to favor.

The essential difference between this theme and the theme of *Fidelity* (No. 7) is that, whereas in the *Fidelity* theme external circumstances rend the twain apart, in the theme under consideration an emotion such as pride, resentment, or disgust for a time overshadows the love.

Sometimes a mere misunderstanding separates the two. However, greater strength of plot is attained when the cause is something of serious import.

We might, indeed, divide stories based on this theme into two categories—those in which the loved one is mistakenly charged with a fault, and those in which there is really something to forgive.

Stories dealing with misunderstandings come within the first category, which has a fatal attraction for amateurs. The typical novice plot, in which a loved one is discovered showing favor to an apparent rival—who turns out to be a sister, cousin, or other relative—may be instanced. Misunderstandings, at best, constitute flimsy foundation for story structure. However, the current magazines contain frequent examples of deftly told love and domestic stories founded on problems of this kind arising through misunderstandings.

Even when not the dominant theme, it is quite likely to be the incidental theme. One of the principals in the story does something which hurts or angers the other and causes an estrangement, but is eventually forgiven. Often, it is through the hurt and ensuing forgiveness that the characters are brought to realize their love.

More sincere drama usually results from employing situations of the second type, "in which there is really something to forgive."

Illustrative texts: "We pardon in the degree that we love." "To err is human, to forgive divine." "With all thy faults I love thee still."

The theme, of course, is not necessarily confined to love dramas. It may involve forgiveness by a friend, by relatives, by an employer, by associates, or by society. Its more frequent applications, however, are found in the realm of love between the sexes. It is a favorite theme of modern problem stories—stories involving reconciliations between husband and wife.

Its companion theme is *Repentance* (No. 9), and the two are likely to be intertwined. For example, in the story of the Prodigal Son, the forgiveness of the erring son by his father is scarcely less emphasized than the repentance of the son. The predominance of one theme over the other is usually due to emphasis on one phase.

The faults on the part of the loved one, on which

stories of this type are founded, may range from the trivial to the most serious. In a light domestic story the fault may consist of mere thoughtlessness or unintentional neglect; in a heavy drama it may involve crime or actual depravity. Quite commonly the revulsion of the one who later forgives is caused by the discovery that the loved one has an unsavory past, or belongs to a despised or supposedly inferior race, or an enemy faction.

Plot pattern: Lovers (or other persons in affectionate relationship) are estranged when one discovers a fault—real or fancied—on the part of the other; but the power of love causes the aggrieved one to forgive and brings them together again.

EXAMPLES

Kiss the Boys Good Bye, Clare Boothe. An aspiring actress, in order to win the leading role in a theatrical production, perpetrates an elaborate hoax on the play director. Furious at being victimized, the director treats her so brusquely that she abandons her campaign and retires heartbroken. The director thereupon discovers that he loves the girl, seeks her out, and is forgiven. (Note the double application of the Forgiveness theme. First the director forgives the actress for her hoax; then she forgives him for having behaved so badly toward her.)

Anna Christie, Eugene O'Neill. Anna, daughter of Chris Christopherson, a Swedish bosun who regards all evil as the work of "dat ol' devil sea," wins the love of an Irish seaman, Mat Burke. She confesses a shameful past and is repudiated by both her father and her lover. In the end, however, she is forgiven by them both.

The Melting Pot, Israel Zangwill. David Quixano, young Russian Jew, expresses his idealistic conception of America as a great crucible that will dissolve racial prejudices, by composing a wonderful symphony. He loves Vera Ravendal, a Russian Gentile, but when her father comes over from Russia, he recognizes him as the officer responsible for the massacre of his father, mother, and sister, and leaves Vera. The performance of his own symphony, "America," brings him back to his ideals and the girl he loves.

The Inner Shrine, Basil King. Diane Eveleth, courted by Derek Pruyne, a widower, is prepared to accept him when Pruyne hears a scandalous story about Diane and denounces her. She is too proud to defend herself, but later she saves his daughter from an indiscretion and wins Pruyne's gratitude and forgiveness. She is cleared of the false charge and enters into the inner shrine of love.

OTHER EXAMPLES

Jane Eyre, Charlotte Bronte.

Wanda, Ouida.

The Able McLaughlins, Margaret Wilson.

The Pitiful Wife, Storm Jamison.

They Knew What They Wanted, Sidney Howard.

The Women, Clare Boothe.

9.—REPENTANCE

ATONEMENT MAY BE ACHIEVED THROUGH SACRIFICE.

This might be described as an alternative theme to No. 1—*Punishment*. An error has been committed, and the one who is responsible for committing it

must square the account in some way. If he is unregenerate, he will be punished; but if he repents, there is a way out—through atonement. This also involves suffering, but in the end it may result in peace and satisfaction. The theme also bears a close relationship to No. 8—*Forgiveness*. The emphasis here is upon the penance, however; the forgiveness which it brings to pass is incidental. There is also a kinship to No. 5—*Regeneration*; but in the latter it is growth in character that causes a change of attitude, whereas in the present theme remorse is the activating factor.

As the theme is usually developed, the protagonist has committed a sin, an error, an act that brings shame, or has been guilty of wronging another. Punishment usually follows, and suffering brings remorse; the guilty one makes a sacrifice or performs a material service, in order to expiate the wrong and repair the damage as far as possible. In the end, this brings forgiveness, or at least some degree of happiness and satisfaction.

The modern "confession" story illustrates this theme in its most obvious form. The heroine yields to temptation, sins, suffers, and repents—thereby, as a rule, being rewarded with happiness in the end. The theme will be found, however, in many types of fiction, and it has produced some great classics.

Plot pattern: A character commits an act or acts of wickedness or folly. The ensuing sense of guilt and remorse causes him or her to seek atonement by sacrificing self for others.

EXAMPLES

The Prodigal Son, (Luke XV). A son demands his inheritance and with it goes into a far country, where he wastes his substance in riotous living. After suffering hunger and privation, he is filled with remorse and returns home, where he is freely forgiven by his

father. (In this case, the remorse itself seems to be considered sufficient atonement.)

East Lynne, Mrs. Henry Wood. Lady Isabel Vane, who left her husband to run off with another man, returns to her remarried husband effectively disguised as a nurse hired to care for her own children. After keeping up the disguise for a long period, she and her husband are reconciled and she is forgiven on her deathbed.

Lord Jim, Joseph Conrad. As a young man, Jim is one of the officers of the *Patna* who frantically take to the boats when she hits a derelict in the Red Sea, deserting their native passengers. Jim spends years wandering from place to place, attempting to atone for the act of cowardice. Finally he attains self-respect by a useful life among the natives of Patusan. In his death, he rises to a height of courage which seems to wipe out in full the stigma of his earlier cowardice.

A Christmas Carol, Charles Dickens. Scrooge, a grasping, crabbed old sinner, undergoes experiences in a series of dreams which show the unpleasant consequences of his harsh way of life. Completely transformed, he sets about atoning for his past by acts of kindness to those he formerly mistreated.

Resurrection, Count Leo Tolstoy. Nekhludoff, light-hearted Russian noble under the Czar, is called for jury duty. In Katusha, a prisoner who is being tried, he is horrified to recognize a girl whom he had loved and seduced in his youth. She is condemned to penal servitude in Siberia. Tormented by realization of his personal responsibility, Nekhludoff makes up his mind to follow her, win her back to a better life, and marry her. In his effort to right the wrong to Katusha, he wins a higher life for himself through contact with the peasants and exiles.

Rime of the Ancient Mariner, Samuel Taylor Coleridge. The Mariner spins a weird account of wantonly killing a harmless albatross, as a result of which his ship was becalmed, his companions died of thirst, and the dead albatross was hung around his neck. After many terrors, the Mariner felt a gush of love for a group of water snakes and, through them, for all living things. At that moment of true remorse, the dead albatross dropped from his neck, he found that he could pray, and rescue followed.

OTHER EXAMPLES

Crime and Punishment, Feodor M. Dostoevsky.
The Deemster, Hall Caine.
The Deliverance, Ellen Glasgow.
The Magnificent Obsession, Lloyd Douglas.
The Prodigal Son, Hall Caine.
The Red Badge of Courage, Stephen Crane.
A Certain Rich Man, Wm. Allen White.
The Scarlet Letter, Nathaniel Hawthorne.

PRACTICE SUGGESTIONS

1. Read some of the examples here given as illustrating the themes of *Forgiveness* and *Repentance*. Try to recall or locate other stories exemplifying the same themes.
2. Work out several plots of your own exemplifying various aspects of these themes. Do you find in many instances that the themes are intertwined?
3. Select one or more of the examples given for Theme No. 1—*Retribution* (June, 1941, issue), and suggest developments which would convert them into illustrations of the *Repentance* theme (bearing in mind that repentance and atonement are possible alternatives to punishment).

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William Morrow & Co., 386 4th Ave., New York, now has a new department for the publication of children's books, under the direction of Marie J. Jessup. Books from this department will be published under the imprint of "Morrow Books for Young America."

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LITERARY MARKET TIPS

Dorset House, Inc., 55 W. 42nd St., New York, is in the market for book-length non-fiction, business, inspirational, self-help and educational manuscripts. N. L. Roberts, editor, suggests: "Please query first."

Gotham Radio Productions, 545 Fifth Ave., New York, is in the market for original radio serials and program ideas. Serials may be dramatic, comedy, or a combination of both. Program ideas may be of the quiz, audience participation or listeners participation variety—anything so long as it is new, has appeal and is adaptable for commercial use. Serials and program ideas must be timed to run from five to 30 minutes. Detailed synopsis of show should be submitted, written as briefly and concisely as possible. Serials should be accompanied by a short, over-all synopsis, the first three scripts and the synopses of at least three more. The program director promises to work with writers of material that shows promise, to ship back all other material. "All accepted material will be produced and the writer paid accordingly." All scripts should be addressed to Program Director, and return postage must be enclosed.

Ski, National Magazine of Winter Sports, 420 Lexington Ave., New York, is now in the market for articles for the coming season. In addition to articles on skiing, some articles on other winter sports such as tobogganing, ice skating, etc., will be used. All articles should be between 800 and 2000 words, illustrated if possible. "We use no fiction and prefer that articles not be too technical," writes David Judson, editor. "We want the beginner as well as the expert to be able to enjoy them, but facts must be correct." Fillers, humorous articles of about 500 words, short poems, all about winter sports for the "Between Runs" section, will be considered, also. First deadline is September 25.

The American Angler, Fitchburg, Mass., V. S. Vincelle, a monthly magazine, is in the market for articles of 1000 to 3000 words with photographs, principally of fly fishing, fly tying, rodbuilding. Photographs of stream fishing, and of fish, also cartoons, are used, in addition to poems pertaining to fishing, believe-it-or-nots, fillers of all kinds, oddities in the fishing game, etc. "This is the only sporting magazine that caters to the Angling Craftsman, so to speak," writes Mr. Vincelle. "Later on next Spring, new departments such as 'Where to Go Fishing,' 'Where They Are Biting Best,' etc. will be added. Payment is made on acceptance, at 1 cent a word, with preferred rate, 2 cents a word."

Better Living, 19 W. 44th St., New York, Theodor Swanson, editor, is especially interested in short lyrics glorifying sound—the joys of hearing. Good poetry, not jingles, are wanted, for which \$5 to \$10 will be paid for each accepted, with an additional prize of \$25 for the best of the year. Articles must be of interest to hard of hearing persons—not deaf persons; chiefly personal experience articles with a "better living" slant. For these, \$15 to \$50 per article of 750 to 3000 words is paid on acceptance. This magazine is published by the Educational Department of Sonotone Corporation.

Dan Gilmore's *Scoop*, 114 E. 32nd St., New York, replaces *Friday*. A monthly, it uses stories told in pictures about Americans. Mr. Gilmore advises: "Send

an outline or scenario of pictures which make up your picture story first." Payment is made on acceptance, but no fixed rate is set.

Modern Youth Magazine, 2811 W. Avenue 34, Los Angeles, Calif., is slated for early publication. Stephen L. Wayne, associate editor, states: "Our magazine is in need of good short stories of 1500 words or more—love, adventure, mystery, or what have you. We can also use articles and a few poems. Only requirement is that they be appealing to, or about, those between the ages of 15 and 30. For the first issues, rates will be low with no set scale, payment depending on merits of the story or article. There will be no pay for poems used in the first editions. Publishing date is uncertain as yet, so we will pay upon acceptance and notify the writer within a month."

Correct address of *Vespers*, listed in July Market Tips, as at 966 East 25th St., Clifton, N. J., is the same street address at Paterson, N. J.

Digest & Review, 683 Broadway, New York, edited by S. L. Nelson, reports that top wordage is 2500 words. Mr. Nelson also reports that he is bought up for at least the next two months.

Kansas City Poetry Magazine, Waldheim Bldg., Kansas City, Mo., completed its first year with the September issue, 100 per cent financially, with a growing subscription list. Although last year payment was made in prizes, beginning with the October issue, all poems will be paid for according to merit, with \$1 given for the poem on the cover page. Each month there is a guest editor. Some of these in 1942 will be Ralph Cheney, Margie Dickson, Dr. Ruth Smith. Sponsor of the magazine is Lillian Turner Findlay.

Funny Bone, 250 W. 49th St., New York, is the latest venture of Norman Anthony of *Ballyhoo* fame. *Funny Bone* is a monthly periodical published especially for professional waiting rooms and edited "for the purpose of keeping the impatient patient patient," in the words of the editor-publisher. It will not be sold at retail. Humor must not be as broad as that used in the old *Ballyhoo*, but should, on the other hand, be quite conservative, of a type to be read and enjoyed by people "waiting to see the doctor." Preference is for humor with a medical angle, or featuring medical types. Rate announced is \$3 for gags, \$5 for observational pieces, and \$50 and up for features.

Cowboy Movie Thrillers, 280 Broadway, New York, has been added to the Munsey group. Scheduled to appear on October 1, this magazine will provide a market for writers who can fictionize synopses of Western films, and who can write action-packed Western stories of about 2000 words. Mary Gnaedinger, editor, promises good rates for both types of material.

The Baron Feature Service, 606 Eastern Ave., Janesville, Wis., writes: "The great amount of manuscript that has been sent us *without return postage* is appalling. If writers desire their stories returned, they should send stamped addressed envelopes. Stamps alone are not sufficient."

Tire Builder's News, 381 4th Ave., New York, is reported to ignore inquiries regarding submitted material.

The Parents' Institute, Inc., 52 Vanderbilt Ave., New York, has prepared an information sheet for persons submitting scripts to *True Comics*. Not only does this sheet give detailed information concerning type of material wanted, but valuable instructions for preparing scripts. For instance, "The action in the story should, whenever possible, be explained in balloons rather than in captions. Children like to read talk, not explanatory captions. Talk given in balloons should be in simple language. Only resort to captions under each panel when that is necessary to explain the picture. Captions must be short and simple. It is recognized that in historical scripts captions will probably be as necessary as balloons but both are, of course, frequently used in the same panel. Remember always that *True Comics* is intended for children, including those down to eight years of age." A recommended form accompanies the instruction sheet. Before submitting scripts writers should write to David T. Marke for this sheet.

J. P. Lippincott Co., Sixth and Locust Streets, Philadelphia, has acquired control of the 60-year-old publishing house of Frederick A. Stokes. Six months ago Lippincott took over the smart young publishing house of Carrick & Evans.

Knickerbocker Playhouse, 360 N. Michigan Ave., Chicago, is now making contacts with writers for scripts for the coming season. Writes Owen Vinson: "This is a half-hour program using the scripts of freelance writers exclusively. We have prepared a list of requirements to guide writers in their slant for this program, and will send this list to any who write to us. Please send no scripts until you have first written us, giving qualifications, experience, and background."

Crystal Buds, c/o Doris I. Bateman, 118 No. Benita, Redondo Beach, Calif., the young people's page in the new literary quarterly, *The Silver Bough*, needs superior poetry written by children and youths up to 18 years of age. Parents and teachers who have recorded the specially delightful poetic thoughts of children as young as five years old, are invited to submit. The child's name, age, address, and school, must be placed on each manuscript; also a statement from the parent or teacher that the poem is original with the child. Youths of high school age are cordially invited to contribute under the same requirements. A copy of the magazine is awarded to each child contributor, following publication. A stamped addressed envelope must be enclosed for return of material which does not fill needs.

Woman's Day, 19 W. 44th St., New York, is no longer a market for serials, but is especially in need of art-of-living and humorous articles up to 1000 words. Payment is made on acceptance at arranged rates. Eileen Tighe is editor.

The California Highway Patrolman, 1213 8th Street, Sacramento, Cal., although still stocked up on shorts for about a year, will consider serials, six to eight installments of 800 to 1000 each, which carry a moral on traffic safety. Russell B. Tripp is editor. Payment is made on acceptance at 1 cent a word.

The American Eagle is the new name for the publication formerly known as *The Lone Eagle*, 10 E. 40th Street, New York. Both war air and commercial air short stories, well packed with thrills, are used. Leo Margulies is editor.

Exciting Love, (Thrilling) 10 E. 40th St., New York, previously listed as paying on publication, pays on acceptance, at 1/2 cent a word.

Romantic Story, (Fawcett) 1501 Broadway, New York, is also in the market for novelettes of 12,000 words. Sarah Fisher is new editor.

Spot, (Fawcett) 1501 Broadway, New York, announces that Frank Hall Fraysur has succeeded Fred Feldkamp as editor.

Screen Life, (Fawcett) 1501 Broadway, New York, has been discontinued, will be combined with *Motion Picture*, starting with issue of January 1, 1941.

Red Circle, 330 W. 42nd St., New York, announces discontinuance of *Modern Love*, *Marvel Stories*, and *Uncanny Stories*.

Jacobs' Orchestra Monthly and *Jacobs' Band Monthly*, 120 Boylston St., Boston, were discontinued with the June issue.

Press Features Sales Ltd., Suite 224, 1651 Cosmo St., Hollywood, Calif., previously listed at 634 1/2 N. Juanita Ave., is not in the market for material of any type, as all material is staff-prepared. Editor writes: "Do not send us manuscripts as we cannot return them." The same applies to the following: The Atlantic & Pacific Feature Syndicate, British Empire Feature Syndicate, British Empire News Service, Atlantic & Pacific News Service, Press Enterprise, Ltd., Press Feature Sales, Ltd., Metropolitan News Service, Metropolitan Feature Syndicate, Metropolitan News Photo Service, Fashion Feature Syndicate, Hollywood Doings News Service, Hollywood Doings News Photos, Globe News Service, Globe Feature Syndicate, Globe News Photo Service, Trade Feature Syndicate, Trade Journal News Service and Trade Journal News Photo Service, all at the same address.

Smart, 730 5th Ave., New York, is reported to have filed a petition of bankruptcy.

School Shop, P. O. Box 100, Ann Arbor, Mich., is a new monthly edited for teachers of industrial arts and vocational education. It will use practical articles on woodworking, metal working, machine shop, graphic arts, electrical shop, handicrafts, ceramics, textiles, auto mechanics, mechanical drawing, aeronautics, etc. Also used will be descriptions of courses of study and curriculum changes, brief items describing helpful practices in a school shop. Lawrence W. Prakken is editor. Payment is announced at 1/2 cent a word on publication, with additional for photographs and drawings.

Ziff-Davis Publishing Co. has moved editorial offices from 608 S. Dearborn St. to 540 N. Michigan Ave., Chicago. Publications include *Popular Photography*, *Flying and Popular Aviation*, *Amazing Stories* and *Fantastic Adventures*.

Macfadden Publications, 122 E. 42nd St., New York, announce that *True Detective* and *Master Detective*, both edited by John Shuttleworth, will hereafter soft-pedal sex and gore, turn from sensationalism to conservatism. Writers must find ways to express all that is necessary to a story with such delicacy that the most sensitive person could not be offended. Good judgment, careful thought and planning will mark the acceptable story. For both publications there must be mystery—genuine, not concocted—good detective work, action-suspense. Two cents a word is paid on acceptance, and from \$1 to \$5 for accompanying pictures.

Several readers have complained that International Features Press, 1229 Park Row Bldg., New York, retains manuscripts many months, fails to reply to queries.

American Cookery, under new management beginning with the October issue, is now being published at 35 Fayette St., Boston, Mass. Published 10 times a year, it is a market for articles from 900 to 1500 words in length on food or new ideas in entertaining, short fact items, fillers, on the same subjects, and photos. Very little verse is used, no fiction. Payment is made immediately upon publication at 1 cent a word. Editor is Imogene Wolcott; managing editor, Ella Shannon Bowles.

The Crosier Missionary, Onamia, Minn., is temporarily a closed market.

The Country Guide and Nor'West Farmer, Winnipeg, Manitoba, Canada, through R. D. Colquette, joint editor, reports: "We never work from photographs (of farm kinks) but always from line drawings. We notice that most of the farm publications prefer to work from drawings."

The American Girl has moved from 14 W. 49th St., New York, to 155 E. 44th St.

Greenberg: Publisher, 67 W. 44th St., New York, is reported in the market for serious novels of high literary quality, and popular "How-to" books. It also publishes Westerns, and works of biography, psychology, science and education. New editor is Frederick Drimmer.

Postal Publications, Inc., 330 W. 42nd St., New York, J. A. Kugelmass, editor, informs: "We are swerving, sharply, from the routine facets of the more sensational types of true detective material. Stories which bear with them murders based on purely sex motives, or where the treatment interlards sex, or where sex may be impugned, lust, rape, and all other complementary manifestations, are barred. Strict avoidance of macabre, gruesome, and bloody details; the stronger swear words, though they may be amoral in certain geographical areas; phrases which tend to color, magnify, glorify, or step-up crimes of passion or scenes from such crimes; all these are likewise barred. A good general rule would be for writers to delete when in doubt, rather than to substitute."

Liberty, Chanin Bldg., New York, reports the following editorial changes: Harry Gray is out; Olin Clark is now in charge of articles, and Mable Search, formerly with *McCall's* and *Pictorial Review*, is now fiction editor.

The American Weekly, 235 E. 45th St., New York, reports an overstock of feature material.

Direction, Darien, Conn., is now buying short stories and documentary material. Rate is still 1 cent a word on publication; editor, M. Tjader Harris.

First Call, Fort Dix, N. J., a weekly army paper using an occasional contribution by well-known cartoonist, and brief articles whose purpose is to boost army morale, makes no payment. William G. Cook is the Public Relations Officer, acting as editor.

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TRADE JOURNAL NOTES

Lamp Buyers Journal, 230 5th Ave., New York, has changed its name to *Lamp Journal*, with the subtitle, "Business Paper of Home Lighting Equipment." Editorial requirements will be expanded to cover the whole field of home lighting equipment, instead of being limited to lamps and shades. J. H. Smythe, Jr., is editor. Payment at approximately a cent a word is made after publication.

The Seng Book, 1450 N. Dayton St., Chicago, is curtailing its publication schedule, and will probably not be in the market for any more material until sometime next spring, as Garth Bentley, editor, has enough on hand to take care of the remaining issue or two which he will get out this fall.

Bookbinding and Book Production, 50 Union Square, New York, especially needs right now stories dealing with bookbinders and their operations under defense restrictions—what they are using for substitutes, what tricks of economy they are resorting to, etc. Editor is David M. Glixon.

Student Supplier, 200 W. 34th St., New York, is a new trade publication for book, novelty and general store proprietors and operators in college and university towns. Noel Meadow, editor, will use articles devoted to merchandising and sales promotion ideas used by such operators. The magazine will contain several departments, but for the present all will be staff-written. Rates have not yet been set.

LATEST BOOKS FOR WRITERS

1. **Writing Magazine Fiction.** Walter S. Campbell. How to write, and how to market, short stories, novelettes, novels, serials, short shorts. 292 pp. \$2.50.
2. **Ten Heroes.** David Malcolmson. The ten stories, or plots, common to all literature. 307 pp. \$2.50.
3. **Where and How To Sell Manuscripts.** 1941 Edition. Complete market lists for American, Canadian and British buyers. Copyright information; general advice. 330 pp. \$3.50.
4. **The Writer's Handbook.** A comprehensive working guide to the craft of writing. Information by authorities on writing all forms of fiction and non-fiction. Lists over 1000 markets. 1941 edition. 504 pp. \$3.50.
5. **How to Write and Sell a Song Hit.** Abner Silver and Robert Bruce. Covers thoroughly the essentials of lyric writing, title selection, composition, synchronization, harmony and style. 203 pp. \$2.50.
6. **Story Plotting Simplified.** Eric Heath. Practical instruction. 243 pp. \$2.00.
7. **The Art of Useful Writing.** Walter B. Pitkin. The logic, psychology, economics and business of practical writing. 261 pp. \$2.00.
8. **Plot Scientific.** Wycliffe A. Hill (inventor of Plot Genie). Plot fundamentals explained from a novel viewpoint. 189 pp. \$3.00.
9. **The Author Publisher Printer Complex.** Gill. How to market a book manuscript. 76 pp. \$1.00.
10. **The Verb Finder.** Badger and Rodale. "Enables you to determine instantly the choice verb for each sentence." 512 pp. \$2.50.
11. **The Adjective Finder.** Ehrsam and Rodale. Based on 50,000 adjectives. Thousands of nouns with adjectives which may be applied to them. 439 pp. \$2.50.
12. **The Adverb Finder.** J. I. Rodale. Compilation of adverbs to facilitate effective use. 148 pp. \$1.50.
13. **Writing The Magazine Article.** Charles Carson. Concise analysis of modern requirements. 95 pp. \$2.00.
14. **Writing As A Hobby.** Donald MacCampbell. What to write and how to write for pleasure and profit. 179 pp. \$2.00.
15. **89 Ways To Make Money By Writing.** A. & J. Staff. Duplicated form. App. 14,000 words. Just out. \$1.50.
16. **Putting Words To Work.** Edward N. Teall. "A lively guide to correct and vigorous English." 216 pp. \$2.50.
17. **Profitable Publicity.** Henry F. Woods, Jr. How to do publicity; how to get it. 216 pp. \$2.50.

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The Master Shoe Builder, 60 South St., Boston, has been launched by W. C. Hatch, formerly with the Gill Publications, Boston. The monthly will go to the top-ranking shoe repairers of the country. Mr. Hatch is editor.

Cleaning & Laundry World, formerly at 3 Park Avenue, New York, is now located at 381 4th Ave. This is a new publication of the trade. Howard B. Shonting handles manuscripts.

NARD Journal, official organ of the National Association of Retail Druggists, 205 W. Wacker Dr., Chicago, is not buying any outside material at the present time. Writes G. A. Bender, editor, "All material is prepared by our own staff."

Rough Notes and *The Insurance Salesman*, both formerly published at 222 E. Ohio St., Indianapolis, are now located at 1142 N. Meridian St., Indianapolis. These are insurance publications, the former covering fire, casualty, surety, and the latter, life. Irving Williams edits *Rough Notes*, and Charles P. Robinson, *The Insurance Salesman*.

Telephony, 608 S. Dearborn St., Chicago, has as its managing editor, R. P. Reno, who took over the duties of H. R. Edwards, following the latter's death last winter.

Electrical Dealer, 360 N. Michigan Ave., Chicago, is now being edited by John King.

The Almanac, 1259 N. Clark St., Chicago, edited by Arthur C. Norris, is out of the market.

Men's Wear, 8 E. 13th St., New York, will add a "Men's Footwear" section in its September 24 issue, following a survey that disclosed that shoes represent 20 per cent of all men's wear business and that about 80 per cent of shoe buyers also buy one or more men's apparel lines. W. D. Williams edits *Men's Wear*. Comparatively little material is bought except from regular sources, but for such material as is purchased, excellent rates are paid.

Pacific Road Builder & Engineering Review, now at 74 New Montgomery St., San Francisco, recently changed its format and is using more news, less features. For features a maximum of \$15 is paid.

Engineering & Mining Journal, 330 W. 42nd St., New York, pays \$5 for accepted kinks, with photo or drawing, which may be applied to mining operations and maintenance.

Automotive Retailer, 30 E. 20th St., New York, is now being edited by J. A. Warren, for some years managing editor of *Hardware Age*. "We are putting our editorial department on a very efficient basis," writes Mr. Warren, "and will therefore have to buy only the better stories. We find that we are able to get good information from dealers by mail. So real meat must be in the stories we buy." The publication is edited for retail auto accessories dealers and their salesmen—it is a national publication for volume buyers. Payment is made after publication at 1 cent a word.

The Tea and Coffee Trade Journal, 79 Wall St., New York, reports it is always interested in brewing and packaging articles, kept to 500 or 600 words. These should be written from the slant of how well brewed coffee has built business for a roaster, or even a restaurant, or how a certain package has increased sales. At the present time, D. B. Taylor, managing editor, reports that the tea and coffee situation is changing so fast that important news has crowded out most merchandising articles. Any that are used must be very short and to the point.

A contributor sends us the names of the following manufacturers who pay well for pictures and description of their equipment in unusual or interesting situations or use: A. Leschen & Sons Rope Co., 5909 Kennerly Ave., St. Louis, Adv. Mgr.; Cleveland Rock Drill Co., Cleveland, E. L. Oldham, Adv. Mgr.; Worthington Pump & Machinery, Harrison, N. J., E. N. Sherin, Publicity Dept.; and Coleman Lamp & Stove Co., St. Francis & Second Streets, Wichita, Kansas.

Gill Publishing Co., 111 Summer St., Boston, Mass., publishers of *Shoe Repairer & Dealer*, *Crispin*, and *Shoe Buyer*, has made an assignment for benefit of creditors. William H. Coogan, 24 School St., Boston, Mass., has been named assignee.

The Old Editor

UNFAIR METHODS

The publisher who holds manuscripts for months, just because he will not hire sufficient readers to consider them, is not playing fair with the writing profession. In my day, any editor who held a manuscript more than two weeks was considered inefficient or unethical—or both.

Today, some editors consider it perfectly proper to place a story in a wait-and-see basket and hold for many weeks. Comes make-up time, and if nothing better has appeared, the editor buys—otherwise he returns the long-held manuscript with "regrets."

Cousin of the polecat is the editor who does not want to buy a story himself, but fears his competitor will get it—so he holds it weeks and months, sometimes until it loses all value.

Here is another tricky practice. Ostensibly paying on acceptance, and obtaining submissions on that basis, the editor edits a manuscript for publication, has it set in type, then waits until it is published. Forthwith then he notifies the writer the story has been accepted and check will follow. And yet he advertises "acceptance payment!"

Many editors proceed on the theory that they can exercise the privileges of ownership without assuming the obligations. They mark a manuscript for use, even edit drastically, then, finally deciding to reject, return it to the writer.

It is about time authors brought about the establishment of standards of practice for the acceptance or rejection of manuscripts. Maybe the Authors' League would draw up something of the sort. Members might request it.

THE OLD EDITOR.

Western Industry, San Francisco, Calif., announces that Louis F. Holtzman, formerly with the *Wall Street Journal*, has been named editor.

Food Materials and Equipment, 232 Madison Ave., New York, which launched a demonstration issue last March, will begin regular monthly publication with October issue.

□ □ □ □

PRIZE CONTESTS

Harper's Magazine, 49 E. 33rd St., New York, is offering a \$1000 prize for the best authentic account of first hand war experience or observation received between now and July 1, 1942. The experience recounted does not have to have occurred in Europe; it may have happened at any place to which the influence of this war has extended. Preferred length is 3000 to 8000 words. All manuscripts will be considered upon receipt, and those considered available for publication will be accepted promptly and paid for at usual rates. Final decision of the \$1000 winner will not be made until after next July.

The Literary Universalist, Midlothian, Ill., is sponsoring a contest open to manuscripts of 5000 to 10,000 words, consisting of one or more short stories, essays, articles. Each entry must be accompanied by a fee of \$1.00, which will also entitle the entrant to a one-year gift subscription to *The Literary Universalist* for a friend. For further details write Eugene Robert Andre, editor. (Western editor is Georgia C. Nichols, P. O. Box 174, Venice, Calif.)

American Sunday School Union, 1816 Chestnut St., Philadelphia, Pa., offers \$1000 for the best novel championing the ideals of Christian living as set forth by Jesus Christ in the New Testament. Length

should be about 60,000 words. Treatment should appeal to young people.

College Humor, heard over NBC red network each Tuesday, offers \$50 weekly for the best skit for their "One Thousand and One Dormitory Nights" play. Experiences must be funny, such as all that happened when one boy caught the mumps. Address care of the station over which you hear the program.

The Poetry Society of Colorado announces its Second Annual Nation-wide Contest for unpublished poems on the American Scene, theme of which must be related to liberty, although the word "liberty" does not need to appear in title or body of poem. Poems, any form, must not exceed 100 lines. Only one poem may be submitted by a contestant, who must place title and first line of poem on the outside of a sealed envelope containing author's name. Author retains all rights to poem submitted. Contest closes March 1, 1942, with awards made during Poetry Week, the last week in May. Send stamped, self-addressed envelope for return of poem. Contest is open to High Schools and Colleges (Inez Johnson Lewis, State House, Denver, chairman, Colorado High Schools; Gladys Vondy Robertson, 1252 Corona St., Denver, chairman, High Schools and Colleges;) Federated Women's Clubs (Nellie Townley, 960 5th Ave., Longmont, chairman); Poetry Societies (Ida K. Tilton, 650 Downing St., Denver, chairman); and International, Racial, Writers-at-Large (Elisabeth Kuskulis, 1478 Elizabeth St., Denver, chairman.) Prizes are a Bronze Medallion to winner of first place in State Contest; a Gold Medallion, for winner of first place in National Contest, and a Scroll of Honor to winner of first place in the International Contest. Judges of national repute will be selected by the Poetry Society of Colorado.

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Life Story, 1501 Broadway, New York, pays \$25 for accepted letters of about 500 words on "How I Met the Man I Love."

Outdoor Life, 353 4th Ave., New York, pays cash for the best true-adventure that can be told in a picture drawn by their staff artist, for its "It Happened to Me" department. A recent selection was "Saved by a Lion."

Dial Press, 432 4th Ave., New York, is holding a \$1000 competition open to all American writers under 35 years of age, who have not had a novel published. In addition to the prize award, the winning author will receive the usual royalties. Manuscripts must be at least 80,000 words in length and must deal realistically with the problems of adjustment, social, economic and personal, that face the young men and women of America today. Closing date is January 31, 1942.

The Western Poet Congress announces the Josephine Hancock Logan \$25 Poetry Prize for the best poem on the subject "Life in the 21st Century." Judges will be Lucia Trent, Glenn Ward Dresbach and Ralph Cheyney, ex-Curator of Avalon Poetry Shrine, San Antonio, Texas. Anyone may submit any number of poems in any recognized form not longer than 30 lines, prior to May Day, 1942. Address Poets' Embassy, P. O. Box 2755, St. Petersburg, Fla. Clarity, dignity, sanity will count.

Wow Magazine, Maupin Publications, Eolia, Mo., uses humor, cartoons, experiences, snapshots, offering prizes for the best. Prizes, however, are not in cash, but in credit slips accepted the same as cash for back numbers, advertising space, membership in the Flapper Flock (a Pen-Pal club), books, and other merchandise advertised in the magazine. Arthur Maupin is editor. Sample copy will be sent on receipt of 15 cents.

Florida Magazine of Verse, P. O. Box 6, Winter Park, Fla., announces a prize of \$25 for the best unpublished poem of 25 lines or less, in any form and on any subject, submitted to its "Short Poem Contest" during the month of January and February, 1942, from any part of the United States or Canada. All entries must be typed, and sent in unsigned, accompanied by an envelope containing the title of poem on the outside, and the author's name and address inside. Announcement of winner will be made in the magazine as soon after March 1st as possible. The magazine reserves the right to publish any other poems submitted in this contest, and will notify the authors if their poems are being kept for publication. Such poems will then be eligible for the prizes awarded to the best poems in each issue of the magazine. All other manuscripts will be destroyed. Entries should be marked for "Short Poem Contest." Charles Hyde Pratt edits *Florida Magazine of Verse*, with Stella Weston Tuttle, assistant editor.

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Lucinda Baker
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Steve McNeil
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Steve McNeil, whom I have graduated through the pulps into the slicks, writes on September 3, 1941: "You certainly are going to town for me—your check just received for another sale to Household, following the one to Toronto Star a few weeks ago, was a most pleasant surprise. And the revision suggested by Cosmopolitan has me scared—but raring to go!"

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